

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1969

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THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1969

TO: The Director
FROM: James R. Johnson

If statistics alone were an indication, the year 1969 could be regarded as an undistinguished one for this department. Operating with a reduced staff and without classrooms or auditorium, the Department's attendance figures were about half the previous year's, and we resembled in many ways a company of players without a house, all the while performing as best we could in open spaces until our new hall was made ready. Yet, as any historian of the drama will tell, a change of location--with its necessary adjustments and reorientation--often produces new ideas and techniques. This has fortunately been our experience.

Normally, our adult art history classes for Museum members have been taught in time-honored fashion, with lectures and slide projection occupying the first part of the hour, followed by visits to the galleries. In this interim year, however, we have been obliged--indeed, forced--to spend all the time in the galleries, a disconcerting procedure for those trained in more conventional ways, yet a challenging and illuminating experience for all in its concentrated and uninterrupted use of original works of art without reliance on secondary material. Our Museum classes for adults and children were limited in size or in number of classes scheduled to permit students to see these works close at hand. Dialogue was encouraged between

teacher and pupil, and between pupil and work of art. Robert Rice and other instructors arranged innovative classes which will be incorporated in our enlarged program for the future, especially in pilot programs and in teachers' workshops. Staff meetings of the department have been devoted to an examination of our program and its objectives, with emphasis on the development of new approaches to the teaching of art in museums.

Work behind-the-scenes has occupied much of our time, with excellent progress accomplished in the creation of over twenty-five audio-visual tapes by our staff, coordinated by Janet Mack with the technical skill of Gordon Stevens, and in the preparation of school brochures under the editorship of Adele Silver. The broad objective of both these undertakings is the preparation and orientation of Museum visitors, old and young, to our collections before they come to the galleries. Background material and general context of various works are considered in these preparatory tapes and brochures, with immediate visual qualities emphasized during Museum visits. The printed brochures and audio-visual programs can also be used as follow-up material, reinforcing and supplementing the visitor's encounter with original works. Statistics notwithstanding, therefore, we might look upon this year as one of reculer pour mieux sauter, stepping back to take a better leap.

Janet Moore travelled to France and England, Martin Linsey to France, England and Spain, and the Curator to England, Greece and Germany to obtain photographic and research material for our audio-visual program. During the Curator's research leave the Department was ably administered by Associate Curator Janet G. Moore.

The Museum participated once again in Cleveland's Summer Arts Festival, with Robert Rice coordinating art classes and Museum visits with neighborhood centers.

In our joint program with Case Western Reserve University, nine courses in art history were taught by Museum curators and 136 certificates issued. Classes were held this year at the University, supplemented by frequent visits to Museum galleries.

Our members' courses were enhanced by the participation of various Museum curators: John D. Cooney gave a course in Egyptian Art, and gallery lectures were offered by William Wixom, Louise Richards, William Talbot, and Martin Lerner.

Respectfully submitted,

James R. Johnson, Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1969

Staff Changes

Robert J. Rice--changed from Supervisor of Studio Classes for Young People to Assistant Curator of Department of Art History and Education as of July 1.

Gordon Stevens--Audio-Visual Technical Supervisor, began January 1 on the basis of 1 day per week, and 3 days per week from July 28.

Jill Sheehan Burke--Cleveland Public School Teacher, resigned April 14.

Howard Reid--of the Cleveland Board of Education has been with us 2 days a week since April 14.

Joellen DeOreo--Instructor, resigned June 30.

Emelia Sica--Instructor, away for month of July on leave of absence without pay.

Piero Colacicchi--Instructor, away on leave of absence without pay from August 15.

Patricia Little--Part-time Instructor, began September 2.

Ursula Korneitchouk--Secretary, began October 20.

Florence Herbruck--Secretary, resigned October 31.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

TO: Curator of Education

FROM: Janet G. Moore, Associate Curator and Supervisor for Adult Groups

SUBJECT: Annual Report, 1969

The year was a varied one for the undersigned and included several new experiences: teaching a course for CWRU Art Education, "The Humanities and the Visual Arts," the responsibility for this department in the absence of the Curator from March through July, and a month of travel in September.

I would like to note that the difficulty in using Classroom J because of construction noises drove me to more teaching in the galleries than originally planned. The galleries are usually quite empty from 4:30 to 6:30 on Wednesdays. Stools and a rolling cart for a lectern and for books made this use of the galleries possible, a situation that was much appreciated by these graduate students who were also high school teachers. When the new wing is completed, I hope the curators will not forget this possibility if classes are of a suitable size, and for at least part of a two hour session.

Seven members' courses were offered by our staff, and one by Mr. Cooney, February through July. As partial compensation for omitting members' courses in the fall semester, Sunday gallery talks were repeated on Wednesdays, and five members of the curatorial staff spoke on Tuesdays at noon in the galleries. Both weekday series of gallery talks were well received.

A limited program of short courses was offered to the following groups at the Museum:

	Meetings
Baldwin Wallace College	5
Lakewood College Club	4
Women's City Club	4
(see Mrs. VanLoozen's report)	
College Club of Cleveland	7
(see Mrs. VanLoozen's report)	
CWRU Art Education	6
Minneapolis Art Institute Visitors	5

Two meetings, each attended by about 60 people, were planned in the North Lobby for the Council on World Affairs travellers to the Far East. Mrs. Marcus spoke, in the North Lobby, on the Art of Southeast Asia, Miss Moore on the Art of Japan. One lecture for the Cleveland Orchestra families (a group of about one hundred) was given in anticipation of their trip to the Osaka Fair.

In looking over the visits of adult groups, both staff-conducted and self-conducted, I was struck by the number and variety of colleges and professional schools on our records in 1969. There were doubtless other college groups unrecorded.

Akron University	Lake Erie College
Allegheny College	La Roche College
Baldwin Wallace	Malone College
Borromeo Seminary	Mt. Vernon Nazarene
Canton College	Notre Dame College
Case Western Reserve University	Oberlin
Cleveland Institute of Art	Ohio State:
Cuyahoga Community College	School of Architecture
Defiance College	Mansfield Branch
Edinburgh State College, Pa.	Oriental Institute, University of Chicago
Grove City, Pa.	Slippery Rock State College
Heidelberg	Ursuline College
Hiram	Westminster College
Indiana University of Pennsylvania	West Virginia State College
John Carroll University	Wooster College
Kent State:	
School of Architecture	
Ashtabula Branch	
Trumbull Branch	

The following statistics reflect the reduced scale of our operations in 1969 as far as actual numbers of people attending staff lectures and guided visits was concerned. I believe that the question of parking and of security in this area also affected the numbers of requests from local women's groups. Figures for members' courses are included in the following:

Scheduled Adult Groups in the CMA, staff conducted:

196 Groups

3019 Individuals

A number of staff members conducted 10 or 12 of these groups, Mrs. Myers led 27 groups, Miss Moore, 48.

Lectures to Adult Groups in Museum hours but outside the CMA by Education Staff:

12 Groups

975 Individuals

Gallery Talks: Miss Moore:

7 Talks

280 Individuals

Along with other members of this department, I have been working on A-V tapes, completing one on the Cézanne paintings in this Museum, and one based on paragraph's from Focillon's Life of Forms in Art. Material gathered at Pourville, Villerville, Honfleur and Deauville and in Monet's gardens at Giverny has been used as lecture material but is not yet incorporated into a tape. For the opportunity to photograph the motifs, the light, and atmosphere of the Normandy coast and the Seine valley, and to see museums in London and Berlin I am most grateful to a grant of travel funds from this department.

Respectfully submitted,

Janet G. Moore, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: Curator of Education

FROM: Dorothy VanLoozen

SUBJECT: Annual Report, Suburban and Independent Schools, 1969

Staff: January through June the allotted time for teaching (and related projects)

was:

Mrs. Rita Myers	4 days per week
Mr. Robert Rice	2 days per week
Miss Emelia Sica	3 days per week (away much of the time)
Mrs. Adele Silver	2 days per week
Mrs. Dorothy VanLoozen	4 days per week
and Mrs. Joellen De Oreo	2 days per week (April, May, June)

For July:

Mrs. Rita Myers	4 days per week
Mrs. Adele Silver	2 days per week
and Mr. Howard Reid	2 days per week

For August:

Miss Emelia Sica	3 days per week
Mrs. Dorothy VanLoozen	3 days per week

For September 15 through December 15:

Mrs. Nina Gibans	2 days per week
Mrs. Rita Myers	3 days per week
Miss Emelia Sica	3 days per week
Mrs. Adele Silver	1 day per week
Mrs. Dorothy VanLoozen	3 days per week
and Mrs. Patricia Little	3 days per week (started in October)

Also, for the summer session June 15 - August 1, we again had a S.N.Y.C. (Schools Neighborhood Youth Corps) student from John Hay High School. Actually, it took so much time to supervise Wanda Foster that we can only consider this arrangement as a part of good public relations.

Suburban Schools, Due to construction and our reduced staff, it was necessary to curtail General classes even more drastically than in 1968. School systems which had regular

contacts with the Museum were scheduled for approximately 1/4 the number of classes sent in 1967. General Tours were discouraged and classes working on special projects were given priority over those coming simply for Social Studies background.

In order to help school teachers plan Museum trips it was decided by the Education Staff that we offer a list of suggestions for subjects of classes. Discussions were held in Staff Meetings and forms were given to each Instructor for the listing of subject matter. These lists were compiled and the material was to have been multilithed for the 1969 fall semester. Unfortunately, other matters had priority and the list is still not ready.

Unscheduled self-conducted classes have always been a problem. However, in response to our request the Junior Council provided "hostesses" for four weeks in May. One or two were on duty Tuesday through Friday from 10:00 to 12:00 noon, and 1:00 p.m. to 3:00 p.m. They helped direct traffic and answered questions, especially for totally unprepared groups.

From November 19 through January 4, the Sidney and Harriet Janis Collection was on exhibition with an admission fee charged for individuals. We controlled the admission of school classes as follows: any groups scheduled through the Education Office were listed on the daily schedule and were therefore automatically admitted to the exhibition free of charge; leaders of unscheduled groups were directed to the Education Office to obtain and fill out an Admission form which could be approved by any member of the Education Staff (sample attached, #1), then admitted free.

The quota for Shaker was again approximately 80 classes for the school year (approx. 1/4 the usual number). The 7 Elementary Art teachers continue to work at the Museum on most Friday afternoons (not every week at present, since the Photograph Department of the Library is closed). These teachers

continue to be most cooperative regarding the choice of classes and subjects. In general, they schedule upper elementary classes for Museum Instructors and provide help whenever requested by primary grade teachers who wish to bring their classes "self-conducted". These groups are limited greatly by the lack of checking facilities and it is hoped that in the new wing provision can be made to accommodate both Staff-conducted and self-conducted groups.

Cleveland
Heights

The bus schedule for the entire school year is planned in September and each school receives a quota of dates based on the number of students. Therefore, any teacher who plans to make a museum trip must pick her date well in advance in order to reserve the bus and Museum Instructor. Subjects connected with Social Studies are usually planned at this time; for other subjects, the classroom teacher welcomes suggestions for lessons dealing entirely with appreciation. For this reason, a list of suggestions for subject matter was sent to the Cleveland Heights Board of Education each fall. This list (sample attached, #2) was then multilithed and distributed to all the teachers. However, in September '69 no list was sent because it was expected that our Pamphlet listing classes would soon be available. Pending this, it seemed obvious that teachers with no subject listed would have to be contacted, in particular by Miss Sica who was the Museum Liaison with Cleveland Heights. Unfortunately, there was apparently a misunderstanding, so Cleveland Heights teachers are currently being contacted by Mrs. Myers or Mrs. VanLoozen on a weekly basis. For next fall it is strongly recommended that there be a Museum liaison Instructor and that we return to lists of suggested subjects based on the Cleveland Heights Social Studies Curriculum, with the addition of purely visual lessons offered where no Social Studies correlation is possible or desired. It would also be advisable for the Museum coordinator to make trips to Cleveland Heights schools to meet some of the

teachers and all of the four "Art Consultants". They have always been most cordial and cooperative and are usually very grateful when a specific Museum lesson is proposed.²

Mayfield

During the school year 1968 - 69, Museum Instructors taught 30 classes and 30 were "self-conducted" by Miss Kirkner, Art Supervisor. Subjects were: 3rd grade, Decorative Arts; 4th grade, European Painting; 5th grade, American; 6th grade, Ancient and Medieval. For the school year 1969 - 1970, we are offering 34 classes Museum-conducted (no self-conducted classes). All 3rd grades are scheduled for "Introduction to Looking: European Painting", and all 5th grades for "The American Scene". For the future it is recommended that we again teach classes for all grades (1 through 6) since the total number is only approximately 125 - 150. It is agreeable with Mayfield that we plan all the lessons and Miss Kirkner gives preparatory and follow-up lessons in the schools.

Willoughby-
Eastlake

This system is so large that in the past we could only take grades 5 and 6 which still accounted for over 100 classes. For 1968-69, we scheduled only the 6th grades -- 24 Museum-conducted, 12 "self-conducted" by Mrs. Schneider, Art Consultant. For 1969-70 we eliminated the self-conducted groups and the quota of 24 classes was not enough for any one grade. Therefore we planned a Pilot Program for 4 classes from each grade. Attached ^{is} ~~in~~ a Memo (#3) from Mrs. Overbaugh (Mrs. Schneider retired), an outline of the program, "Introduction to Looking" (#4), and a copy of "Museum Manners" (#5) which is given to each student before his trip. For the future we can again resume scheduling any two complete grades. It will be decided later whether the lessons are to be based on Social Studies or on the "Introduction to Looking" outline.

It is also hoped that we can increase the Senior High quota. Classes from Humanities, French, and Spanish come as often as possible.

East
Cleveland

We have continued to devote the major portion of Museum time to Shaw Senior High classes for Languages, Literature, and American Humanities. This year the advanced French students were shown the "Dijon Mourners" tape when they came for Medieval Art. The "Rococo" and 19th Century tapes will also be used. Elementary class teachers have been especially interested in Africa and Primitive Art, but at this point it is difficult to determine whether or how much this should be emphasized in a changing racial situation. When we can resume a larger program, we hope to increase the secondary school classes and possibly plan consistent elementary school subject matter with some one or two coordinators (art or social studies). All the elementary schools wish to come to the Museum, but subject matter is usually planned by individual classroom teachers.

Parma

For the school year 1968-69, the Parma quota of 10 - 12 classes was allotted to 6th grades for "India and Japan". The Senior High groups were all self-conducted, so this fall we reserved the quota for them. Plans were made with Mr. Charnigo, Art Director, for 12 Senior High groups, all B+ average students from the three Parma Senior High Schools. A second trip will be planned for the spring semester. Meanwhile, upon recommendation of Mr. Charnigo, we are happy to make appointments whenever possible for elementary classes working on special projects.

Other
Suburbs

Bedford last year sent 10 sixth grade classes for "Impressionism", Museum-conducted, and 10 third grade classes for "Introduction to the CMA", self-conducted by Bedford Art teachers. For 1969-70, we have to discontinue these self-conducted groups (mostly because of mechanical problems, especially checking), so we are simply taking as many classes as possible -- probably not more than ten. When we resume a normal program, we hope to again plan with the Art teachers.

Warrensville Heights is especially concerned with Senior High Humanities and Junior High Art. The Art teachers plan the program and are most cooperative, but the students are difficult to handle. They seem to need traffic directors and disciplinarians rather than Instructors from the Department of Art History and Education. Perhaps a questionnaire type of lesson would be better than a lecture. In any case, this situation requires special consideration.

Wickliffe would like to send many more classes. Recommended for elementary and Junior High especially is a Social Studies background lesson.

South Euclid - Lyndhurst sends good Senior High groups (Humanities, Language, Art), but elementary classes come primarily for Social Studies background. We would welcome a more direct contact with elementary art personnel.

Mentor has sent 6th grades for Social Studies (Ancient, Medieval) for many years. However, in an art teachers' meeting at the Museum this fall an interest was expressed in a future program similar to that of Willoughby-Eastlake.

Additional suburbs that have expressed interest in establishing regular programs are Maple Heights, Garfield Heights, Orange, Euclid, Rocky River.

Out of Town
Among out-of-town groups that come regularly are Painesville Elementary (planned with Art Supervisor) and Harvey Senior High (planned with Humanities Department). Other "customers", representing many cities and towns, for the most part are looking forward to the expansion of services in our new wing. "General Tours" and "Ancient through Medieval" are still the most frequently requested subjects. It is hoped that most of these can eventually be taught by part-time Instructors.

Out of State
We have many groups that come annually from Pennsylvania, some from New York, and a very few from Virginia, Indiana, and Michigan. Usually they

come in early fall or spring and are primarily interested in a "tour", as all-inclusive as possible.

Catholic Since we are currently giving priority to classes requesting special subjects, it naturally follows that we are having more secondary school classes than elementary. Many of these are art classes, but Language and Humanities backgrounds are also popular. Appointments for all groups are usually made directly with the school involved, since there is no bus schedule concerned. We look forward to a Pilot Program with the new Cleveland Central Catholic High School arranged by the Art coordinator, Sister Alberta, for the Humanities students.

Independent In September 1969, Mr. Riddleberger was appointed Coordinator of Independent Schools (Laurel, Hathaway Brown, Hawkens, University). He came to the Museum to study our program of services to schools and hopes to plan definite series when we resume full operations. Meanwhile, Hawken correlates mainly with Social Studies, Laurel concentrates on Art and/or Humanities, and Andrews School classes almost always come for Art, especially 18th, 19th and 20th century.

Summer Groups A separate confirmation form (#6) was written for groups of Summer 1969 which were extremely varied. We had a great number of "cultural enrichment" groups which usually consisted of under-privileged children who were poorly behaved (often with untrained leaders!). Girl Scouts and Cub Scouts do not come very often -- many leaders have expressed concerns about bringing groups to this area. Also, since we can rarely provide Instructors for these unreliable groups, they prefer to go elsewhere. East Cleveland sent groups from an "Ecumenical Arts Program", but this was really just an advanced form of baby-sitting. However, two outstanding groups came for a background for a summer trip.

Lakewood High students studied French Art preceding a trip to France, and Heights High students observed Byzantine Art and European Paintings before their trip to Russia with several visits to the Hermitage.

School Files By request, Mrs. VanLoozen set up a school file for material from more than 68 school systems and/or schools in the areas of Cuyahoga and seven surrounding counties. The Educational Directory of the State of Ohio was used as the initial reference. A form letter (#7) was sent to approximately 70 Superintendents of Schools requesting a school directory or, if none was available, requesting information on an enclosed addressed card (#8 attached). This information (school directories and/or cards) is filed alphabetically under City Schools, County, Non-Public, and State supported. These files are in the main office of the Department of Art History and Education. It will now be a simple routine matter for us to obtain information regarding particular personnel whenever requested.

"Roads to
World
Under-
standing"

Illustrations of countries or world areas were made for the "Roads to World Understanding" Programs by Special Class students over a period of approximately 15 years. We had saved and catalogued over 500 paintings, drawings, collages, cut paper compositions, etc. -- all approximately 20" x 30", mostly matted. In the spring of 1969 all of these were sent to the Supplementary Education Center where approximately 200 were on exhibit for 2 - 3 months. Ronald Day and Robert Woide then chose 300 which were turned over to the Cleveland Public Library. Since all the work had originally been displayed at the Main Branch (where the programs were held), this was a logical conclusion.

Adult

In August, as an experiment, Mrs. VanLoozen spoke on Italian Paintings on two successive Sundays. There were a considerable number of people who

expressed satisfaction with this plan, so in the fall she gave a series on French Art once each month. Many members attended the Wednesday talks regularly and a nucleus of students and teachers came on Sunday.

Since no classrooms were available, the annual spring members course "Treasures of the Museum" was held entirely in the galleries. Emphasis was on recent accessions. Other series, entirely in the galleries, were "A Thousand and One Years in Fabric Design" for the Women's City Club and "Art Around the World" for the College Club. The latter group meets once a month, and the subjects and attendance for 1969 were: February, "Year in Review" (37); March, "Spanish Painting" (25); March (AT College Club), "The Holy Week in Art" (80); April, "French 19th Century Painting" (30); May, "The May Show" (30), October, "Work of Henry Ossawa Tanner" (25); November, "The Ancient World" (33); December, "The Christmas Story in Art" (20).

Visitors during 1969 included Akron Art Institute Docents who came several times to observe our program with schools. Trainees from Honolulu studied our methods, as did Museum Staff members from West Virginia, California, and Louisiana. Also, Mrs. VanLoozen continues as Chairman of Judges for Arts and Crafts from the Recreation Centers, City of Cleveland.

Museums

In the fall Mrs. VanLoozen made some trips to (and carried on correspondence with) several Museums. The main purpose was to gather information regarding arrangements for the checking of wraps, use of camp stools, use of lunch rooms, etc. A notebook has been compiled with Museum information, rules and brochures, inserted alphabetically. The Cleveland Museum of Art Educational Program is apparently an inspiration to many other Museums. But unfortunately our arrangements regarding use of check rooms, lunch room, lavatories, camp stools, etc., are most inefficient! Also, our method of scheduling groups for "field trips" at a time to accommodate them whenever possible, is becoming increasingly time-consuming since subject matter, galleries, and available

staff must constantly be checked by Instructors. Other Museums have school secretaries who make the appointments for certain subjects of a general nature at certain hours only. The hours and subjects available are pre-determined by the Museum.

Respectfully submitted,

Dorothy VanLoosen

(Mrs.) Dorothy VanLoosen
Assistant Curator for Administration
Department of Art History and Education

Footnotes:

1. In January there were 14 days of absence (not consecutive). In April there was 1 day of absence plus 1 week (5 days) approved vacation. However, this vacation was unexpected since it was due to health and family problems. For the total of these 20 days, classes were rearranged where possible or substitute instructors were called. June 1 to August 1 absence was vacation and leave of absence. A Members' Course on African Art was cancelled.
2. For the school year 1968-69 we taught 72 Cleveland Heights Elementary School classes. This number filled all the requests from the classroom teachers.

#1

THE CLEVELAND MUSEUM OF ART

Admission to Special Exhibition

Date _____ Time _____

Name of School _____

Grade _____ Number in Group _____

Instructors _____

(at least one adult for every 20 students)

Approved _____

Suggestions for Subject Matter (written for Cleveland Heights Teachers)

A. Introduction to Museum (recommended for Primary Grades)

B. Correlation with Social Studies, for example:

Egyptian Art	American Scene, 18th - 20th Centuries
Greece & Rome	Latin American Cultures (Pre-Columbian Art)
Medieval Life	India, China or Japan
Renaissance Paintings & Furnishings	The Near East

C. Correlation with Arts and Crafts, for example:

1. Decorative Arts

Types of designs and media used in various cultures, such as primitive, ancient Egyptian, Near East, or Oriental. Materials, such as textiles, wood, metal and stone. Contemporary works by Cleveland artists.

2. Appreciation of Paintings

Landscape, Figures, Portraits and Still Life. Emphasis on Composition and Color or on a particular artist, country or period.

D. Special Exhibitions -- These are held throughout the year and are listed and described in the monthly calendars.

D. VanLoozen

M E M O

To: All Elementary Principals
All Elementary Teachers

From: Uarda T. Overbaugh - Art Consultant

Subject: New Art Museum Program - "Introduction to Looking"

The Cleveland Museum of Art is in the process of adding a large wing and extensive remodeling of several existing galleries. As fifth and sixth grade teachers know, this has caused considerable disruption in the museum trips for the past two years. This year the entire Near East, Far East, India, Classical and part of the Egyptian Galleries will be temporarily closed. Of necessity the museum has cancelled all its classes, released most of the guides and made extensive cuts in the guided tours.

In an effort to make some accommodation the Willoughby-Eastlake Schools were given 13 dates scattered throughout the school year. This meant that only 26 of the 41 sixth grade classes would be able to go. In addition it would be necessary to gear the tours to whatever galleries were available at that date. As this would make correlation to the social studies program next to impossible, it was felt that such disorientation would not be of value to those going and unfair to those not going.

The Director of Education of the Museum asked if the Willoughby-Eastlake system would like to take part in a pilot program establishing new tours for all grade levels. This idea was readily accepted and a totally new program was worked out between the museum staff and your art consultant. The program is titled "Introduction to Looking." The format is flexible enough to make use of the guides' personal knowledge, whatever galleries are open and, at the same time, has a solid basis for learning.

These pilot tours will become part of the Art Museum's regular guided tours program and will be open to all schools as elective field trips when the construction is finished.

I am very pleased that the Willoughby-Eastlake Schools were invited to take part and heartily extend thanks to the fifth and sixth grade classes of past years for their interest and fine deportment that made our participation possible. Two classes from each building with the exception of Grant and Cricket Lane, are to take part in developing the pilot program. The selecting of classes was most difficult and your understanding is asked as so few could be included.

WILLOUGHBY-EASTLAKE '69-'70 (November through April)

INTRODUCTION TO LOOKING

Grade 1 - Materials of the Artist	4 classes
Suggestions -- Compare and Contrast: variety of media.	
Grade 2 - Animals in Art	4 classes
Suggestions -- Compare and Contrast: painting, sculpture, decorative arts.	
Grade 3 - Children in Art	4 classes
Suggestions --- Compare and Contrast: painting, sculpture, decorative arts.	
Grade 4 - Landscape in Art	4 classes
Suggestions -- Compare and Contrast: landscape styles	
Grade 5 - Materials of the Craftsman	4 classes
Suggestions -- Compare and Contrast: decorative arts and techniques.	
Grade 6 - The Human Image in Art:	6 classes
Suggestions -- Compare and Contrast: stylized, realistic, decorative painting and/or sculpture.	

INTRODUCTION TO LOOKING

Grade 1 MATERIALS OF THE ARTISTS

Compare and contrast: variety and media

- * A study of what the artist uses to create a work of art, such as stone, clay, yarn, paint, etc., and the tools with which he works, i.e. hammer, chisel, loom, brush, etc.

Grade 2 ANIMALS IN ART

Compare and contrast: painting, sculpture and decorative art

- * Was a dog painted in medieval Germany the same or different than one painted in the U.S. in the early 1900's? How was a lion carved in stone in the year 1400 different than one modeled in clay in Central America during the same period?

Grade 3 CHILDREN IN ART

Compare and contrast: painting, sculpture and decorative art

- * Are the children of Renoir's paintings like the children in the woven tapestries of an earlier period?

Grade 4 LANDSCAPE

Compare and contrast: landscape styles

- * Why did the Dutch masters paint such flat landscapes, and why did the Italians use so much yellow in theirs?

Grade 5 MATERIALS OF THE CRAFTSMAN

Compare and contrast: decorative crafts and techniques

- * A comparison of the golden ornaments of the ancient Indians with that of the Europeans. How did a silversmith shape a piece of silver into an elaborate dish or a religious pendant?

Grade 6 THE HUMAN IMAGE IN ART

Compare and contrast through paintings and/or sculpture the human image stylized, decorative and realistic

- * How and why was the human figure drawn in the particular way it was during a given period? Was it symbolic of religious rites or simply decorative? Why did the Expressionists distort the figure?

Note: These are only suggestions of what might be studied in each of the six areas.

* Warda T. Overbaugh

Next _____ the members of your class will be visiting the Cleveland Museum of Art. This is a great privilege, one which many of you have never before enjoyed. We are sure that you are interested in learning what will be expected from each student during this event.

HOW TO DRESS Wear good school clothes and comfortable shoes. Depending on the weather that day, coats, hats, and boots might be left on the bus. The driver will stay with the bus so your things will be safe. The Museum temperature is cool so plan to wear a jacket, sweater or something with long sleeves.

WHAT NOT TO TAKE Since we will have a well-trained and knowledgeable guide it is best to listen to every word he (or she) says. Do not take a tape recorder as it is difficult to stay the right distance from the guide to properly record. Also when the tape needs to be turned or replaced it takes several people to hold it and the group may go on without you. Make your eyes, ears and memory be your camera and tape recorder. Money will not be needed as there will be no time for souvenirs or food. Perhaps when you and your parents return for a later visit you will wish to purchase pictures or booklets or gifts but lack of time will not allow us to do so on this visit.

PROCEDURE AT THE MUSEUM The bus will stop at the south entrance. Enter the lobby and form a double line behind your guide. Special guides will meet each group and separately conduct you through the sections of the Museum to be seen. The Museum is very large so we will see only selected portions at this time. Your guide will move quickly so be alert and ready to move with him and your group in the double file line. Do not linger. When the guide stops gather around him in a semi-circle as quickly as possible ready to listen and observe. Occasionally the guide will ask you to sit down on the floor. It is cleaned every morning so you need not worry about soiling your clothing. Rest and relax while sitting so you may enjoy the rest of the tour. At the end of our guided tour you will again be conducted to the lobby where the bus will be waiting.

MUSEUM MANNERS Members of a conducted tour must remain with their group. It is quite possible to become lost in this large Museum. Questions may be asked of the guide providing they are intelligent and sincere questions. No visitor is allowed to touch any Museum item. These have been placed here for the enjoyment of visitors through the years to come. Many of the items are very old and valuable and would be quickly destroyed if carelessly treated.

MANAGERS

MUSEUM

Elementary Art Consultant
Uarda T. Overbaugh

We hope this will not be your last visit to the Museum. Your family and friends will also enjoy this trip. There will be so many interesting things remaining to be seen that many visitors will be necessary before you can truly feel that you have become familiar with all the treasures which the Museum has to offer. The Museum is open every day except Monday and is always free of charge.

Your tour will take about an hour. When it is completed it would be a nice gesture to thank the guide for an interesting visit.

While in the Museum, notice the TV cameras located in the square openings over many of the doorways between the galleries. These cameras photograph us and send pictures to the central office. These cameras adddition to the guards in the galleries, are to protect the art work from theft or vandalism.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education
11150 East Boulevard
Cleveland, Ohio 44106
Telephone: 421-7340

INFORMATION FOR SUMMER VISITS TO THE MUSEUM, 1969

TO:

(Please make sure this reaches the person who will accompany the group.)

ADDRESS: TELEPHONE NO.:

GROUP:

DATE: TIME: NUMBER IN GROUP:

If for any reason it is necessary to change your time or cancel your trip, please notify the Museum as soon as possible.

PURPOSE OF VISIT OR SPECIAL INTEREST:

Please be sure that the Education Department is informed about any specific subject matter, or particular objects in the collection, which you wish to have discussed.

The Museum makes no charge for a group of 15 or more. Groups of 30 or more and large convention groups require special scheduling well in advance.

South Door (facing the lagoon) This is the main entrance to the Museum. Establish a definite time with bus driver to pick up group for return trip.

Cameras These are allowed, though tripods and flash equipment are not permitted.

Time The Museum Instructor will meet your group as appointed and be with you for about one hour. If your schedule allows extra time we ask that you do not disturb classes in the galleries. Please be reasonably quiet. Students are not permitted to use the elevators.

Note Do not touch Museum objects. They are irreplaceable.

Regarding lunch: During the construction period for the Museum's new Education wing there will be No Student Lunch Reservations for the downstairs staff lunch room or cafeteria.

The Sales Desk has a variety of visual material available. There are colored postcards and prints of objects and paintings in the Museum. School sheets and portfolios are available to enrich certain areas of teaching such as Egypt and Medieval Life.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

Dear Sir:

We are presently looking forward to the completion of a new educational wing with expanded facilities to serve classes. Therefore, we plan to update our records regarding art teachers and/or supervisors in Cuyahoga and adjacent counties.

We would appreciate receiving your school directory for this information. If you do not have a directory, please complete and return the enclosed stamped, self-addressed card. Thank you.

Yours sincerely,

(Mrs.) Dorothy VanLoozen
Assistant Curator for Administration
Department of Art History and Education

DVL:mr
Encl.

School System _____ No. of students _____

Address _____
Number _____ Street _____

City _____ Zip _____

Supt. of Schools _____

Art Teachers and/or Supervisors

Sr. High _____

Jr. High _____

Elementary _____

THE CLEVELAND MUSEUM OF ART

DEPARTMENT OF ART HISTORY AND EDUCATION

TO: The Curator of Education

FROM: Robert J. Rice, Assistant Curator, Department of Art History
and Education

SUBJECT: Annual Report, 1969

During the construction of the new wing, the major goal of the program for young people has been to discover new ways of using the galleries. Experimental classes that we were unable to try when our classes were in full-scale operation have brought positive results. The most successful classes will be carried over to the program in the new wing.

New Offerings for Children were:

1. Introduction to the Museum for Children ages 6 and 7 with their Parents.

These special introductory tours have been very successful. Parents have been pleased to have assistance introducing their children to the Museum and have enjoyed the tours themselves. Enrollment has varied in number from 30 to 8. It has been suggested that the age range be extended to give advantage to older children who may benefit from these tours. Similar in design, but answering a different need, is the idea of family tours for new members or all interested families by reservation on certain dates.

2. Gallery Talks for Young People.

While there was a conscious effort to direct these talks to the interests of young people, this new offering was not successful. Certain families came to every talk and showed a great deal of interest. But in terms of educational gain and the kind of service to the public that has wide appeal, I felt there was something lacking.

3. Drawing in the Circle.

This summer course was arranged with the cooperation of other museums in the University Circle. Students visited the Natural Science Museum, the Garden Center of Greater Cleveland, Western Reserve Historical Society and Crawford Auto-Aviation Museum. Art projects were based on objects found in these institutions and when possible, the experiences in these institutions were related to art projects and discussions involving objects in the Art Museum. A cross-section of city and suburban children enrolled. The classes were thoroughly enjoyed by the teachers as well as the students. The average class enrollment was 20 - 25. *5 classes according to age levels 8 through 12.*

4. Creative Writing in the Galleries.

This class represents the first time a series of lessons involving an art form outside of the visual arts was offered young people. The class was very successful and will be offered in the new wing from time to time. The class requires a teacher with special training, and one is not always available. *Enrollment 18. Ages 9 and 10. Instructor, Mrs. Molly Downing*

5. Film Making in the Museum.

This teenage-level course is answering a need expressed by today's youth.

Although a film making class was offered to a group of special students *1963 and 1964* earlier in *1960*, the 1969 class places a greater emphasis on each student's

personal expression through the medium of film rather than the making of an animated film that represents a single product from a group. 15 students are enrolled. The class continues through May 1970.

6. Young Gallery Masters.

The first half of this class was held in 1969. It continues through May of 1970. Hopefully, students in this class will learn the ins and outs of the Museum and will become knowledgeable about many objects in the collection. Upon completion of the course, they will receive a certificate to show their school. The idea behind this class is to prepare students to assist teachers and staff with Museum classes and functions such as registration. *These students* ~~They~~ also will serve as a connecting link between schools and the Museum. We have begun with upper elementary students who will soon be teenagers. It is my hope that these students will be able to go into the new wing as aides to our department and will be with us for many years -- perhaps even to be our teachers of the future. Mrs. Judy Musser and Mrs. Paula Gillam are the instructors for this class. Enrollment 18. Held the first Saturday of each month.

Along with these special offerings, the young people's program held the traditional drawing classes in the galleries during the spring semester of 1969. ~~Enrollment approximately 17th full year~~²⁰⁰. These classes were not resumed in fall because the art supplies were placed in storage to make room for the photograph department of the library.

Summer Arts Festival, 1969:

In addition to the regular summer classes, the Museum once again participated in the city-wide 1969 Summer Arts Festival. This was the third year for the Festival, with the Museum offering a workshop each year.

Museum instructors and college assistants on weekday evenings (7:00 p.m. to 9:30 p.m.) visited 19 neighborhood centers in the inner city to present a program "The Family in Art". Slides from the Museum collection and discussion and demonstration of materials and techniques of the artists comprised the main part of the program. Occasionally, one of the instructors would give a short studio lesson to children either before or after the program.

The response to our program was generally very good. The staff rarely noticed signs of hostility. The black members of the staff, instructor Edward Parker and college assistant Charlotte Riley, helped interpret the moods of the black community and provided insight to methods of handling situations that may have been awkward.

The visits to the neighborhoods were followed by tours of the Museum on Wednesday evenings. A total of 800 people was involved in the entire program. One evening alone, 110 people from the Hough area came to the Museum.

The weakness of this year's program, as in the past two years, was the lack of communication between the settlement houses and the institutions involved. This year, communications were somewhat better because a core committee, of which I was a member, kept in touch by holding weekly meetings before, during, and after the Festival. Certain interested members are

continuing to meet during the winter months in hopes of improving the quality of teaching in the inner city, but the problem of better coordination of the Arts Festival seems unanswerable due to the fact that so many part-time and government-assisted employees, who are not familiar with their neighborhoods and the resources of the community, are in directing positions for the summer period only.

\$2,500 was allotted in the Museum's 1969 budget for the Festival. This, as compared with the Play House budget of \$8,000, does not seem to be a large figure, but it must be remembered that the Museum's figure refers only to costs of instructors. Other costs, including the printing of color invitations and name tags, were absorbed in the Museum's regular operating budget.

Orange - Museum Saturday Program?

Once again the Museum offered a special series of gallery talks to the Orange Saturday Arts program directed by Mrs. Helen Henley. This cooperative program, begun as a pilot project in 1966, has continued to operate smoothly due to the energy and enthusiasm of Mrs. Henley and to the Museum's willingness to give this program special handling. Fourteen groups of approximately 20 students.

1969: What It Means to the Future:

It is sometimes difficult to recall how frantic the Saturday program was when we were operating at full-scale. The reduced program of 1969 has been so very enjoyable because of the relaxed atmosphere and the sense that progress and innovation in young people's Museum education is being made. But the interest in studio classes does not subside. Almost daily, calls are received in the main office inquiring of our "how-to-draw" classes. The Institute of Art is not an adequate alternative because their classes

begin at fifth grade level and are too expensive for many people.

I feel we will need to continue answering requests for creative classes blended with new insights that have been learned through the experimental activities which have taken place during the construction period.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: The special teachers assigned to the Museum by the Cleveland Board of Education.
SUBJECT: Annual Report for 1969

Contents of report:

Personnel

Statistics

Comments

Personnel

Two teachers, Mr. Roland Ruhrkraut and Miss Dorothy Taylor, are full time; one, Mr. Howard Reid, has been working two days a week since Mrs. Jill Burke resigned April 14, 1969.

Mrs. Jill Burke continued to work with the Elementary School groups, for only the first three months in the year.

Mr. Howard Reid, a retired teacher came in two days a week to help until a third permanent teacher could be assigned to the Museum.

Mr. Ruhrkraut continued to work primarily with the High School groups, also some Junior High and Elementary groups.

Miss Taylor also worked with Junior and Senior High students but mostly with Elementary School children.

The Cleveland Public School teachers go out to the schools with Museum slides and exhibit material from the Extension Exhibitions Department as well as meeting groups who come to the Museum.

Statistics

	Groups	Numbers
<u>Children</u>		
Elementary		
In Museum	59	2,026
Out of Museum	74	2,528
Self-Conducted Prepared	4	140
Junior High		
In Museum	52	1,797
Out of Museum	25	860
Senior High		
In Museum	24	845
Out of Museum	61	1,569
<u>Adults</u>		
In Museum	3	92
	—	—
TOTAL	302	9,857

The above figures do not include 3,200 Junior and Senior High School students who visited the Scholastic Art Exhibit during the week it was on view. This attendance was included in last year's accounting, however.

Comments

At no time through the years have many groups from the Junior and Senior High schools visited the Art Museum. A trip to the Museum means involvement with many other teachers, as the students must be excused from other classes. However, always, until the last couple of years, classes from the Elementary Schools came for Museum visits most mornings and afternoons throughout the year. Then the free bussing to the Museum was eliminated but free bussing to the Supplementary Educational Center was added. The visits to the Supplementary Educational Center were compulsory for all third and sixth graders. (This was a move to facilitate integration.)

Of course some Elementary groups did charter busses to come to the Museum, but the cost per pupil is prohibitively high for most children living in the Cleveland Public School areas.

All teachers assigned to the Museum help with the Scholastic Awards Exhibit of Cuyahoga County. Mr. Ruhrkraut is chairman of it and from mid-January to mid-March works with it full time. The judged show of the best art work of Junior and Senior High school pupils is on display at Halle Brothers for one week. About 3,200 students attended the show. Mr. Ruhrkraut made a tape related to the exhibit for television viewing.

All three teachers spent considerable time writing material on African Art for use in the Cleveland Public schools. Sets of slides accompanied this material. Mrs. Burke's assignment of contemporary Negro artists was completed after she resigned. Miss Taylor's on African Tribal Art and Its Background was completed in June. Miss Taylor in September continued to write more on Particular African Tribes.

Mr. Ruhrkraut has not yet completed his topic--The Influence of African Art on Early Twentieth Century Artists. Mr. Reid did some illustrating for both Miss Taylor's and Mr. Ruhrkraut's assignments on African Art and researched names and addresses of individuals, corporations and museums owning the original work of the artists for copyright release so that they could be used as slide material.

Last May after a series of lectures with slides on Early America Mr. Ruhrkraut was asked to accompany thirty students and teachers to Williamsburg, Virginia, as a culmination of his lessons.

Mr. Ruhrkraut was elected President of the N.E.O.T.A. Art Section at its yearly meeting in November, 1969.

Respectfully submitted,

Dorothy Taylor

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Janet Mack, Exhibits
SUBJECT: Annual Report, 1969

No educational exhibits are being made during the building of the new Education Wing. Instead, Miss Janet Mack has been occupied primarily with the production of slide tapes and designing brochure covers.

The Audio-Visual program has reached a point where it is possible to show a different tape each week. Showings are during the noon hours on weekdays and afternoons Saturdays and Sundays. These tapes are now being edited by Miss Mack, Mr. Gordon Stevens serves as engineer, and Mr. Martin Linsey is photographer. Twenty tapes are now available for showing and several others are in preparation.

The following tapes are complete:

Piero Colacicchi and

On Looking at One Painting

Martin Linsey

James R. Johnson

The Rococo

Pieta

Introduction to the Cleveland Museum of Art

The Magnificat

Sherman E. Lee

Chinese Art Under the Mongols

Janet Mack	The Compositions of Degas
	The Dijon Mourners
	Gudea
	Nicholas Hilliard
	Line
	The Story of a Piece of Cloth
	The Vocabulary of Prints
Janet G. Moore	Motifs of Chinese and Japanese Art
	A Web of Colored Forms
Rita Myers	Pre-Columbian Art of Middle America
	Pre-Columbian Art of South America
Robert J. Rice	Words of Twentieth Century Artists
Emelia Sica	Introduction to African Art
Adele Silver	Perseus and Andromeda

These tapes are in process:

Joellen DeOreo	Buddhist Art
Nina Gibans	Images of Man
Janet Mack	Oriental Rugs
	A Walk in Time
	In Search of Lions
	Space in Painting
	Sculpture
	Processes of Prints

Janet Moore	Focillon--The Artist and His Environment
Robert Rice	Saturday, A Creative Day of Seeing
	You, the Observer

Other tapes are being prepared by the staff but have not yet reached the point of being recorded. However, before completing many more tapes Mr. Stevens will first be occupied with installing new equipment which will enable us to do better recording of sound.

Respectfully submitted,

Janet Mack
Exhibits

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

TO: Curator of Education
FROM: Audio-Visual Section
SUBJECT: Report of Progress, Annual Report 1969

Mr. Gordon Stevens and Mr. Martin Linsey are continuing their work in the production of the synchronized slide-tapes, working with various staff members who are doing the research, writing, and narration of their scripts. Mr. Stevens has made improvisations on the electronic equipment we already have and has selected new equipment to ensure the best possible results. Mr. Linsey has been engaged with the photographic part of the production making slides from objects in the Museum's collection as well as recording material from books, or objects in other museums. To gather supplementary illustrations for the slide-tapes Mr. Linsey traveled in Europe this past summer photographing architecture in France, England, and Norway. These slides will be used by lecturers in art history in addition to their audio-visual usage. At this time there are about twenty completed slide-tapes and several more near completion.

Respectfully submitted,

Martin Linsey
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT
1968 and 1969

I. WORK WITH ADULTS

	1968		1969	
	GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>				
1. Courses	764	30,969	239	5,884
2. Gallery Talks	49	3,021	65	3,128
3. Auditorium Lectures	12	1,736	--	--
4. Motion Picture Programs	23	4,985	--	--
5. Talks to Museum Staff Meetings	57	1,267	76	996
6. Other Talks or Programs	428	11,725	348	9,727
<u>Outside Museum</u>				
1. Courses	32	1,778	125	3,257
2. Other Talks or Programs	20	1,385	21	1,295
<u>Totals</u>				
1. Total Adults in Museum	1,333	53,703	728	19,735
2. Total Adults outside Museum	52	3,163	146	4,552
3. Total Adult Attendance	1,385	56,866	874	24,287

II. WORK WITH CHILDREN

	<u>School Talks in Museum</u>				
1.	S. P. P. Staff-conducted	1,170	30,480	598	15,697
2.	S. P. P. Self-conducted	478	16,203	176	5,740
3.	Cl. Pub. Schl. Staff-conducted	159	5,504	132	4,563
4.	Cl. Pub. Schl. Self-conducted	79	2,801	64	1,878
5.	S. P. P. Self-conducted prepared	95	2,442	548	17,695
	<u>School Talks outside Museum</u>				
1.	S. P. P. Staff-conducted	4	555	7	183
2.	S. P. P. Self-cond. prepared	1	300	--	--
3.	Cl. Pub. Schl. Staff-conducted	327	11,905	144	4,827
4.	Cl. Pub. Schl. Self-cond. prepared	27	855	8	260
	<u>Saturday Classes</u>				
1.	Members' Classes	298	5,665		*
2.	Free Gallery Classes	259	4,506	163	2,359 *
	<u>Saturday P. M. Entertainments</u>				
		14	2,630	--	--
	<u>Summer Classes</u>				
1.	In Museum	160	2,817	93	1,429 +
2.	Outside Museum	--	--	19	390 +
	<u>Totals</u>				
1.	Total Children in Museum	2,712	73,048	1,774	49,361
2.	Total Children outside Museum	359	13,615	178	5,660
3.	Total Child Attendance	3,071	86,663	1,952	55,021

III. GRAND TOTAL ATTENDANCE

4,456 143,529 2,826 79,308

* Includes classes combined in galleries in 1969.

+ Includes Summer Arts Festival (Inner-city) Program.